

# THE HERALD'S SECTION PICTURE PAGE

## All the Latest Photoplay News

By LOUIS GLASER

### Fleeting Views.

The Washington public, merely witnessing and enjoying the productions of photoplays, hardly realizes the service and co-operation which is devoted to its special interests in order that the pleasure of the performance may be complete.

There is at least one house in Washington where the operator not only relies upon the pianist to keep in touch with the picture, but runs his film, where it shows a body of men marching or the like in time with the music. There are several houses which check the bundles and wraps, umbrellas, etc., of their patrons. Practically every moving picture theater provides its water, and the fans and ventilating systems of almost all of the theaters are remarkably effective in torrid weather. It is the close attention to the desires and needs of the audience that has made the pictures so very popular.

"Pop" Anderson says: "I never knew the colonel to overlook a chance. I'll bet he's got moving pictures of himself discovering that river of his."

The more it is tried, the more surely the fact is proven that the time has not yet come for the production of "talking" moving pictures. Sometime ago, I commented in this column upon the failure of one kind of the phonographic movies—the same thing is true of another variety recently tried out. The idea will probably prove successful sometime in the future—but at the present time the public want their pictures silent and descriptive. One of the greatest charms of the silent pictures is the fact that they complement the intelligence of the audience by their very silence.

The spectator of a photoplay drama wants to feel that he is, by his own mental processes, following and interpreting the story. A noisy, scratchy phonograph only interrupts and disturbs interest in the picture being shown.

(At the Leader today.)  
The Famous Players Film Company, the Jesse L. Lasky Feature Play Company, and Bowditch, Inc., three well-known moving picture producers, have formed a new corporation to be known as the Paramount Pictures Corporation for the distribution of the feature films manufactured by the three firms. Bowditch concerns produce film versions of Jack London's fiction works.

The new corporation announced that it would distribute 100 film productions a year. The offices of the distributing company are W. W. Hodgkinson, of San Francisco, president and general manager; James Steele, of New York, president; and Raymond Pawley, of Astor Park, secretary and treasurer. The directors are Hiram Abrams, of Boston, and W. L. Sherry, of New York.

The main office of the new concern will be in New York, and branch offices will be located in other cities in America and Europe.

### Stories of the Photoplays.

#### "A Pair of Birds."

(Crystal Comedy at the Belmont today.)  
Mrs. Bird leaves her wife to go on a business trip. Her maid leaves for a short vacation. Mrs. Bird decides to close up house and visit her mother. She writes a note to the milkman and the baker, instructing them not to leave milk or rolls at the house for two days. While she plans to visit her mother, she suddenly returns home, however, and seeing the note assumes that his wife has gone away. He goes on a foraging expedition for something to eat. Mrs. Bird also decides that her place is in her home and returns unexpectedly. She goes upstairs. She hears a noise and is convinced that a burglar is present. She gets a revolver and goes downstairs. Smith also thinks there is a burglar in the house. Then comes a series of comical events that finally result in each gaining the service of a minion of the law. Each returns with a dog, but the other returns with his protection first. The couple comes upon a very terrible battle. Mrs. Bird finally comes to her spouse's rescue. The officer leaves the couple to console each other as best they can.

#### "The Social Ghost."

Cast—Mrs. Banners, Leona Hutton; John Banners, her husband; Barney Sherry; Tom, their son; Cyril Gottleib; Ethel, their daughter; Mildred Harris. Tom Banners' mother is the invalid. Their money gone, and no food in the house, Tom, who is about fourteen years old, starts out to find work. But he is rather small for his age, a delicate looking little chap, and no one will have him. In despair, he sinks down on a bench in the park to rest, his faithful dog, Mike, sitting ever watchful at his side.

Suddenly, he is conscious of a very beautiful little girl standing before him, holding out a bag of candy. He helps himself shyly. The little girl looks at Mike admiringly, and Tom tells himself that she is the very prettiest and nicest little girl he ever has seen, but at that moment, up rushes an irate personage in cap and apron who drags his new friend away.

Tom again is in despair. He wanders round and round the park, and a half hour later finds himself by the duck pond. There he spies the little girl throwing biscuit to the ducks. The next instant, her arms fly up and her feet slide under her on the slippery bank. Splash! Mike pricks up his ears and dashes in after her.

That same evening when Ethel's father goes to find the boy and the dog to reward them for saving his little daughter's life, he meets face to face with the wife who deserted him twelve years before.

Repentance for cruel neglect in the past speaks from his eyes as he kneels by the bedside of the sick woman. Husband and wife, brother and sister are reunited. And the father wins his boy's heart completely when he rescues Mike next day for the city dog pound.

#### "The Disaster in Shaft No. 19."

(At the Raphael tonight.)  
The story tells of a prosperous owner of a coal mine who engages a promising young engineer as his superintendent. Shortly after starting his new job, the mine is wrecked by a terrible explosion. A scheming banker, who is in love with the owner's daughter, agrees to help him over hard times. If he will, he will give him the mine. The banker, who is in love with the owner's daughter, agrees to help him over hard times. If he will, he will give him the mine. The banker, who is in love with the owner's daughter, agrees to help him over hard times. If he will, he will give him the mine.

#### "Johanna, the Barbarian."

Cast: Johanna, mountain woman, Anne Schaefer; George, her son, Paul Willis; Randolph, mining engineer, Alfred D. Youburgh; Mrs. Randolph, his invalid wife, Daisy E. Smith; Juliet, a dancer, Jane Novak; mine foreman, Duane Wagar.

After her husband's death, Johanna Weston, a rough mountain woman, continues single-handed hauling ore from the boy in her cave. The owner of the mine, meets with difficulties when a landslide blocks his roadway. The owner wants to use Johanna's cave as a roadway, but she asks a prohibitive price for its use, and the foreman, fearing he will lose his contract, writes to Crane, the owner, asking that George Randolph, a young mining engineer, be sent to make terms with the "Barbarian." Randolph, whose wife is an invalid, is glad of the opportunity to go, as an excuse to escape Juliet, a pretty dancer, with whom he has been infatuated. He accordingly writes to Randolph, who is treated kindly by Mrs. Randolph and her good influence has its effect. Johanna loves the boy in her cave, and she is a sturdy type of woman he has to deal with.

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#### "Caught in the Web of Intrigue."

(At the American today.)  
"Caught in the Web of Intrigue," as the name implies, is one of those tantalizing mystery pictures, where the observer is kept in suspense until the very end of the third reel. The story is skillfully woven by a daring adventurer and her accomplices intent upon securing possession of the large fortune of a rich old man. Their well-laid plans are upset by a cool detective and a loyal maid, who work upon the theory that every criminal leaves a trail that can be followed up in time. The working of the passenger train, the daring escape over the roofs, the burning of the mansion—these are some of the big scenes that will thrill you through and through.

Farman, a clever rogue, in league with Betty Love, an adventuresome, is the trusted secretary of a wealthy man. Failing to bring about the mock marriage of Betty and Henry, Farman's favorite nephew, Farman dynamites the train in which the uncle and nephew are traveling. They escape unhurt, and turn to render help to the injured. One of these is a beautiful girl named Adeline. She promptly falls in love with Henry and in a short time after her recovery they are married.

Armstrong returns to Paris and is murdered. Henry is told that his uncle committed suicide. A celebrated detective sets to work upon the case. Adeline has a cousin with a criminal record, who blackmails her. She is denounced by Henry, who leaves for Paris. There he is kidnapped by Farman's hand, who demands \$100,000 check for his release. Adeline, also in the power of the schemer, goes mad and sets fire to the house in which the accomplices meet their death. Henry escapes by crawling over the roofs, and with the detective's aid, rescues his wife from the burning house. By the sea, Adeline gradually recovers her reason and her patient husband.

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### Queries and Comments.

Moving picture followers are invited to submit their queries and comments to the Motion Picture Editor and are requested to enclose an address on one side of the paper.

Dear Motion Picture Editor: You seem able to solve the mysteries of wedding funerals, and the christening of babies. Could you solve a problem of two street car tickets for nickels? There is only one movie theater in town that shows the "Lucille Love" pictures. It does not advertise and it has no phone. It is located on Fourteenth Street, "Out of the Depths" who played the "Heights" that has a matinee each day and shows Mutual films. I am worse than a movie fan. I am a movie fiend and live on Connecticut avenue. What am I to do? Rob a bank? DESPERADO.

Desperado: Your case seems to be a particularly difficult one to solve, but I suggest that until we determine it by having the theaters referred to announce their programs, you might patronize the one theater that do announce what they have for you to see—I refer to the Belmont and to the Olympic.

Dear Motion Picture Editor: It has been a long time since I worried your editorial head with my many questions, but you never have chided me, so here I go again. I want to know in "Out of the Depths" who played the part of Mildred, who was John, and who took the hard part of the half-witted woman. Also please tell me who was the daughter and who did the husband in "The Conversion of Mr. Ant." Wasn't this silly play? I am awfully much obliged, and will write again. JANET.

Janet: You are a Whitford was Mildred, Walter Smith was John, and Nellie Quina was the half-witted in "Out of the Depths" (Lubin). Margaret Prussing was the daughter and Jack Nelson the husband in "The Conversion of Mr. Ant" (Seip). I have not seen it, so cannot give judgment. Do write again.

Dear Motion Picture Editor: All I want to ask is whether Romaine Fielding has played with the Biograph. If so, in what? GRATEFUL.

Grateful: Romaine Fielding has only played for Lubin.

Dear Motion Picture Editor: Can you please tell me who played Mary in "Her Supreme Sacrifice" and who was the girl in "Concentration"? and, although the question is irrelevant, can you tell me how many miles the telephone wires there are in the United States? MARTHA R.

Marttha R.: Louise Huff played Mary in "Her Supreme Sacrifice" (Warner's), and Mildred Manning was the girl in "Concentration" (Biograph). There are about 10,072,235 miles of telephone wires in the United States.

Dear Motion Picture Editor: I am dying to know if Carlyle Blackwell, the movie actor, is married? I sure would marry him if he asked me. Who is the girl who sold her curls in "A Battered Crown"? I do not remember the company, is married? No, please inform me about Mr. Blackwell, and thank you in advance. I am. LOVELORE.

LoveLore: Carlyle Blackwell is married, and his wife is Betty Gray.

Motion Picture Editor: I have heard so many criticisms lately from regular attendants of the movies on the large number of what they call "feature films" on the program. Now, people do not seem to like these as much as the regular dramas. Some times the theater will not have a single play, but only three or four of these silly things. What can we do to get rid of them? A READER.

A Reader: We think that the feature films are overdone, but if you are patient, I am sure that they will kill themselves. The good old-style one-reel play will never die out.

Dear Motion Picture Editor: I would like to know if the Universal and the Mutual Film Companies are not rivals? I had an argument with a fellow who says that they are combined. Will you please give me the list of companies under the Universal? Thanks. R. S. M.

R. S. M.: We must admit that the Universal and the Mutual Companies are rivals—as any other business houses would be. The following are the Universal Companies: Crystal, Eclair, Gold Seal, Frontier, Imp. Bison, Jolly, Nestor, Powers, Rex, Victor, and Animated Weekly.

Dear Motion Picture Editor: Kindly tell me who played the part of Tom in "The Tenderfoot Hero," and who was the brother in "The Battle of Bull Run"? This is a nice, short and concise letter. Do you appreciate it? GERTIE.

Gertie: While you letter in short and concise we like to give our readers letters of any length if they contain interesting comment. Henry King was Tom in "The Tenderfoot Hero" (Lubin).

(Playing at the Orpheum today.)  
When the police arrived in the Walsh home shortly after its owner had been found dead on the floor of the library, Grace blurted out a story of a violent quarrel with her father and a struggle that ended in his death.

Joyce Gordon was scarcely able to believe his ears as, terribly calm and without a quiver of emotion, she related the events leading up to the fatal encounter. Her story, told with great attention to minutest details, was strengthened by the testimony of servants who have seen her enter the library a short time before Col. Walsh had been found dead.

There was really no reason why Joyce should doubt that his fiancée was guilty of crime. Her own statement that her passion had been aroused by her father's insistence that she should marry Dr. Russell, the French specialist, furnished a plausible motive. Yet something stronger than legal proof and logical deduction told him she was innocent.

And the mystery was only increased by the circumstance that when Joyce sought to find her the next day to question her upon certain points in the confession, Grace Walsh could not be found. All his information seemed to prove that she had disappeared immediately after giving her confession. Police and private detectives sought her without avail. When they questioned Dr. Russell, who had been known as a suitor for the girl's hand, the Frenchman shrugged his shoulders and gave them permission to search his house.

Joyce confided his misgivings to a lawyer, who had been an intimate friend and adviser of Col. Walsh.

"I think she is safe," declared the lawyer, after scrutinizing Joyce's face. "If doubting how much he could safely tell the young man. 'And I am almost certain she is innocent.'"

But why did she make that awful confession?"

The lawyer looked thoughtfully at Joyce. "I am not sure, but I have a suspicion. I am awaiting developments. By the way, did Miss Walsh ever tell you anything about her father's affairs?"

Joyce shook her head.

"There are a lot of queer things in this case," mumbled the lawyer. "You remember that Col. Walsh's brother died two months ago. He was a wealthy man. Naturally he would have left his fortune to his only child, Grace. But I understand that on his deathbed he made a new will disinheriting his brother and leaving his money to whom do you suppose?"

Joyce stared in bewilderment at the lawyer.

"I am not sure I had better tell you just now," said the lawyer. "You're young, and young blood is apt to muddle things. But if you're anxious to find Miss Walsh and prove that she lied when she confessed the murder, you might begin by studying out the mystery of that will. I am working on the same angle."

For the remainder of the day Joyce pondered the problem, and toward evening an idea came to him. Next morning he consulted a friend engaged in the brokerage business, and directed to an address where the friend assured him the information he sought would be available. After an examination of numerous records, Joyce, feeling that he was making excellent progress, again called on the late Colonel Walsh's lawyer.

"I think I know to whom the Colonel's brother left his money by the final will," he declared.

"Well," the lawyer replied shrewdly at the young man.

"Some of the securities owned by the brother have been traced to Dr. Russell."

"I know that, but that doesn't clear the mystery. The new will was probated. Colonel Walsh was the custodian of the fortune of his brother, who spent his last years in a sanatorium. Without producing any proof, how did Dr. Russell persuade the Colonel to surrender his brother's money? And why has not the money been produced?"

Joyce pondered the problem in silence.

"I suppose Dr. Russell had reasons of his own," he ventured.

"I agree with you," observed the lawyer. "Come back tomorrow. Perhaps I shall have something to tell you."

As Joyce walked away he felt that despite all his efforts, and toward evening nothing toward finding Grace and solving the mystery of Colonel Walsh's death. Entering his apartments he found a letter on his desk and read:

"Come at once to the Everglades Hospital, Morton and Hawley streets. A friend there wishes to see you. Tell me at the time if you are the strange friend who was sent for and come in workman's clothes."

There was no signature. The handwriting, a woman's, was familiar to Joyce. After a visit to the janitor and a search of the latter's wardrobe, he found a suit that he thought would serve his purpose, and after he had changed himself with a bundle of tools he went to the Everglades Hospital and gained admission.

With a scarcely perceptible movement of her eyes, a young woman signaled him to follow her. She appeared to be greatly excited, and after she had conducted him to the room, she began to whisper.

"You are Joyce Gordon?" she inquired and Ray Meyers was the brother in "The Battle of Bull Run" (Bloni).

Dear Motion Picture Editor: I will now "speak my pen in hand" bromidically, and will ask you a question for two which I hope will be nice enough to answer. I certainly am crazy about Alice Joyce. Do you think if I wrote to her she would answer me? I would hate to do it and then be turned down by her. Tell me please who played the lead in "The Squire's Mistake" and who was the rival theatrical manager in "The Bishop's Carriage." Thanking you in advance, believe me always your column's friend, KATHERINE B. P. S.—Some times I call myself Kay Bee.

Dear Kay Bee: I think that Alice Joyce would be glad to write to you. Ray Gallagher was the actor in "The Squire's Mistake" and House Peters the rival theatrical manager in "The Bishop's Carriage."

Read This Story Today Then See It in the Movies

ON THE CHESSBOARD OF FATE



Scene from "On the Chessboard of Fate."

Grace was kept a prisoner. He fidgeted nervously as his watch ticked on the minutes with painful slowness. At length the room grew dark and he resolved to execute his plan. He crawled from his hiding place, crept up a stairway, took through a dimly lighted corridor and reached the door the girl had indicated. But as the same moment a man stepped in his way and inserted a key in the lock. It was Dr. Russell. He turned, recognized Joyce, and with an oath flung himself upon the young man. In the midst of the fierce struggle Joyce caught a glimpse of his sweet heart's face. Alarmed by the noise, she had stepped to the door and become a witness to the duel of fists and muscles and wrestling ability. Joyce pounced savagely at the doctor's face, unmindful of the blood drawn from his face by his athletic adversary's blows. A cry of horror slipped from the girl's lips, and as Joyce heard it he concentrated all his desperate strength in one blow and sent the physician sprawling down the stairway.

He reeled dizzily as she wiped the blood from his face. She was in his arms when footsteps were heard behind him. It was the lawyer.

"Congratulations!" he cried. "Saw the doctor down below. He's pretty badly mugged up, but he will come to after a while—about the time the police get here. I had an idea I would find you in this place and thought I would see how you were getting along."

"Maybe you didn't know that this is the hospital in which Col. Walsh died," he added, drawing Joyce aside. "The doctor hypnotized him, of course, and made him execute a new will leaving his entire fortune to himself. It seems the Colonel had been speculating and had lost pretty heavily, and when the doctor called upon him to claim the bonds, he discovered that some of them were missing. In taking some papers from his pocket, Russell accidentally dropped the will. After he was gone it was found by the Colonel, who destroyed it, knowing that without the will, the doctor could make no valid claim to the bonds."

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